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KUNKEL BROTHERS,

THE ARTISTIC MUSIC PUBLISHERS OF AMERICA,

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ON BLOOMING MEADOWS.

CONCERT WALTZ.

Moderato. ♩ 92.

Julia Rive King.

The musical score is written for piano and bass. It begins with a treble and bass staff. The first system includes a 'Ped.' marking and a 'cres.' marking. The second system includes a 'mf' marking and a 'sf' marking. The third system includes a 'f' marking and a 'mf' marking. The fourth system includes a 'p' marking and a 'Ped.' marking. The fifth system includes a 'Ped.' marking and a 'Ped.' marking. The score is divided into five systems, each with a treble and bass staff. The notation includes various musical symbols such as notes, rests, and accidentals. The key signature has two flats (B-flat and E-flat). The time signature is 3/4. The tempo is marked 'Moderato' with a quarter note equal to 92 beats per minute. The composer's name 'Julia Rive King' is written in the top right corner. The publisher's information 'The P. signifies Ped.' and 'Copyright-Kunkel Bros. 1878' is at the bottom.

The P. signifies Ped.

376 - 11

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4 Waltz. J. - 80.

p dolce.

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

cres *cen* *do.* *f*

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

f

Ped. * N.B. Ped. * Ped. * Ped. * Ped. * Ped. *

cres. *f*

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

Con brio.

sf *p* *sf*

Ped. * Ped. * Ped. * Ped. * Ped. *

sf *p* *f sf* *cres.* *f*

Ped. * Ped. * Ped. * Ped. *

N.B. The small notes are ad lib.

First system of musical notation, measures 1-8. Treble and bass staves with complex fingerings and pedaling. Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

Second system of musical notation, measures 9-16. Includes dynamic markings *f* and *p*. Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * *cres- cen- do* *f p*

Third system of musical notation, measures 17-24. Continues the complex texture with pedaling. Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

Fourth system of musical notation, measures 25-32. Includes dynamic markings *f*, *ff*, and *p*. Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

Cantabile.

Fifth system of musical notation, measures 33-40. Marked *Cantabile*. Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

Sixth system of musical notation, measures 41-48. Continues the *Cantabile* section. Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

First system of musical notation. The right hand features a melodic line with eighth-note patterns and slurs, including fingerings 4 3 1 and 1 4 3 1. The left hand provides harmonic support with chords and triplets. Pedal points are indicated below the bass staff. A measure rest is marked with an asterisk.

Second system of musical notation. The right hand continues the melodic development with slurs and fingerings. The left hand includes a triplet and the word "cres" (crescendo) above the staff. Pedal points and measure rests are present.

Third system of musical notation. It begins with the instruction "Con bravoura." and "ossta." above the right hand. The right hand has a complex melodic line with slurs and fingerings. The left hand features a series of chords and triplets, with a "sf" (sforzando) marking. Pedal points and measure rests are indicated.

Fourth system of musical notation. The right hand continues with a melodic line and slurs. The left hand features a series of chords and triplets, with a "sf" (sforzando) marking. Pedal points and measure rests are indicated.

The image displays two systems of a musical score for 'The Rose Tree'. Each system consists of a vocal line (treble clef) and a piano accompaniment (bass clef). The key signature has one flat (B-flat), and the time signature is 2/4. The first system includes a piano (p) dynamic marking. The piano accompaniment features a steady eighth-note pattern in the right hand and chords in the left hand, with pedal markings (Ped.) and asterisks (*) indicating phrasing. The second system continues the melody and accompaniment, with the piano part including fingerings (1, 2, 3, 5) and a final measure with a double bar line.

9

p Ped. Ped. Ped. * Ped. Ped. Ped. *

Ped. Ped. Ped. * Ped. Ped. Ped. *

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

cres- cen- do. f p
Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

cres. f ff
Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

Finale.

Finale.

Handwritten musical score for a piano piece. The score is written on five systems of grand staves (treble and bass clef). The key signature is B-flat major (two flats). The time signature is 3/4. The piece begins with a piano (*p*) dynamic and includes various musical notations such as triplets, slurs, and dynamic markings like *sf* (sforzando) and *p dolce.* (piano dolce). Pedal markings (*Ped.*) are present throughout. The first system includes fingerings (1, 2, 3, 4, 5) and a *sf p* marking. The second system includes a *sf* marking and a *Ped.* marking. The third system includes a *sf* marking and a *Ped.* marking. The fourth system includes a *sf* marking and a *Ped.* marking. The fifth system includes a *sf* marking and a *Ped.* marking. The piece concludes with a *Ped.* marking.

Pomposo.

Handwritten musical score for a piano piece. The score is written on two systems of grand staves (treble and bass clef). The key signature is B-flat major (two flats). The time signature is 3/4. The piece begins with a piano (*p*) dynamic and includes various musical notations such as slurs, ties, and dynamic markings like *cres.* (crescendo) and *ff* (fortissimo). Pedal markings (*Ped.*) are present throughout. The first system includes a *cres.* marking and a *Ped.* marking. The second system includes a *ff* marking and a *Ped.* marking. The piece concludes with a *Ped.* marking.

The musical score for 'L'Espresso' by Franz Liszt, Op. 28, No. 12, is presented in a two-staff format. The upper staff is for the vocal line, and the lower staff is for the piano accompaniment. The key signature is one flat (B-flat major), and the time signature is 2/4. The piano part features a series of chords and single notes, with a 'Ped.' (pedal) marking indicating a sustained bass line. A 'cres.' (crescendo) marking is placed over the piano part, leading into a section marked 'f' (forte). The vocal line includes the lyrics 'cen - do' and a forte 'f' dynamic marking.

Musical score for "L'Espresso" by Franz Liszt. The score is written for piano and organ. The piano part is in the upper staves, and the organ part is in the lower staves. The score includes dynamic markings such as *sf* (sforzando), *f* (forte), and *cresc.* (crescendo). Performance instructions include "Ped." (pedal) and "cresc." (crescendo). The organ part features various chords and melodic lines, with some measures marked with "Ped." and "cresc.". The piano part includes a series of chords and a melodic line, with some measures marked with "Ped." and "cresc.". The score is in 3/4 time and is in the key of E-flat major.

First system of musical notation. Treble and bass staves. Treble staff has a triplet of eighth notes. Bass staff has a triplet of eighth notes. The tempo/mood is marked *p. dolce*. Below the staff, there are eight pedal markings: *Ped.* followed by an asterisk.

Second system of musical notation. Treble and bass staves. Treble staff has a triplet of eighth notes. Bass staff has a triplet of eighth notes. The tempo/mood is marked *p. dolce*. Below the staff, there are eight pedal markings: *Ped.* followed by an asterisk. A dashed line with the number 8 above it spans the first six measures of the system.

Third system of musical notation. Treble and bass staves. Treble staff has a triplet of eighth notes. Bass staff has a triplet of eighth notes. The tempo/mood is marked *f*. Below the staff, there are eight pedal markings: *Ped.* followed by an asterisk.

Fourth system of musical notation. Treble and bass staves. Treble staff has a triplet of eighth notes. Bass staff has a triplet of eighth notes. The tempo/mood is marked *f*. Below the staff, there are eight pedal markings: *Ped.* followed by an asterisk. A dashed line with the number 8 above it spans the first six measures of the system. The tempo/mood is marked *Animato.* at the end of the system.

Fifth system of musical notation. Treble and bass staves. Treble staff has a triplet of eighth notes. Bass staff has a triplet of eighth notes. The tempo/mood is marked *f*. Below the staff, there are eight pedal markings: *Ped.* followed by an asterisk.

To abbreviate go from Φ to $\$$, page 13.

8

cres.

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

f

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

8

cres. - cen - do

Con bravoura.

f

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

8

f

Ped. * Ped. * Ped. * Ped. * Ped. *

8

f

molto

cres. - cen - do.

ff sf sf

Ped. *

CHOICE NEW PIANO SOLOS.

4

The figures preceding each piece refer to the grade of difficulty: Fig. 1, denotes very easy music. Fig. 2, easy. Fig. 3, moderately easy. Fig. 4, moderately difficult. Fig. 5, rather difficult. Fig. 6, quite difficult. Fig. 7, very difficult.

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A beautiful melody; admirable for recreation and expression. Good finger practice and teaching piece.
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Very characteristic. Excellent finger work in both hands. Commendable teaching piece.
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A characteristic Spanish serenade; very original. Good study in style, expression and finger work. Commendable teaching number.
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A bright charming waltz. Good study for embellishments, scale work and light wrist motion.
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A beautiful, refined and melodious reverie; abounds in fine rich harmony. Good practice for bright pupils. Very suitable for the organ.
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Charming schottische, softens the most obdurate ma.
- 3 Prisoner's Joy—Caprice..... 60
A bright, captivating piece. Very pleasing and effective. Suitable teaching piece.

Armstrong, Wm. D.

- 4 In the Forest (Clavierstück)..... 35
Elegant and musically work. Good study for style and the artistic use of the pedal. Pianists' favorite.
- 3 Jota, La—Spanish Dance..... 35
Elegant, original and captivating piece. Favorite with musicians. Good teaching piece.
- 3 Hunting Song (Jagdlied)..... 30
A beautiful, well-written composition that may be classed with the best. Popular with pianists, and desirable teaching piece.
- 3 Gavotte, op. 2..... 35
A splendid, masterly work; favorite of good musicians. Good teaching piece for bright pupils.

Asmuth, H. A.

- 4 Fluttering Butterflies—Caprice..... 60
A pleasing composition. Good practice for style.

Bachman, G.

- 2 Rosette Waltz [R. E.]..... 35
Charming and stylish waltz. Popular with pupils. Good study and teaching piece.

Becker, Emile A.

- 4 Heavenly Voices—Nocturne..... 60
An admirable composition; refined and poetic; popular with musicians. Good teaching piece.

Beckmann, August J.

- 3 Ideals—Waltz..... 35
Unusually pretty waltz. Will interest the dullest pupils. Great favorite. (Suitable for dancing).

Beethoven, Ludwig Van.

- 4 Deutscher Tanz (German Dance)—frei bearbeitet von Isador Seiss [R. E.]..... 40
A magnificent and taking piece. This is one of the famous dances written by Beethoven for the village musicians, at their special request for something they could play. It has here been transcribed for piano in a masterly manner by the famous Seiss. Played by the leading pianists.

Blumenschein, W. L.

- 3 Duftende Veilchen (Fragrant Violets)..... 35
Charming piece for recreation. Good study for style. Splendid teaching piece.
- 2 Süßes Erwarten (Sweet Expectation)..... 35
Most fascinating. Splendid recreative and teaching piece. Very popular with pupils.

Bockbinder, M.

- 3 Souvenir Du Coeur—Valse, op. 23..... 1 00
Very melodious and pleasing. Good study in style and expression. Excellent teaching piece.

Boone, John W.

- 4 Deux Caprices des Concert, sur themes Negres..... 1 00
Caprice No. I..... 1 00
Caprice No. II..... 1 00
Two of the most sparkling and refined caprices written. Splendid exhibition pieces—private or public. Played with immense effect by Mr. Boone in his concerts. Excellent teaching pieces. Unusually popular with pupils.

Bradshaw, B.

- 2 Occidental Polka..... 35
Bright and cheerful; suitable for dancing.

Brandels, Frederick.

- 5 Gavotte, in A minor [R. E.]..... 75
As performed by Julie Rive-King at her concerts. The best composition of this distinguished author; great favorite of pianists. Teaching piece of a high order. Splendid study for style.

Colby, L.

- 2 Editha's Waltz..... 40
Melodious, and good recreative and teaching piece.

Coley, J. T.

- 3 Alpha Tau Omega—Polka Elegante..... 35
Bright and sparkling. Well played, very effective.
- 4 Marche des Adelpheennes..... 75
Nothing more dashy; captivates at once. Great favorite with students. Affords general practice. Splendid teaching piece.

Dinkgreve, Leon.

- 3 Polo Galop..... 60
A dashy, brilliant and effective galop; great favorite with pupils. Study in staccato and light octave work.
- 3 Sunbeams Waltz..... 50
Melodious and cheerful. Interesting teaching piece.

Dryer, Charles.

- 3 Skylark Polka..... 50
Unusually bright, sparkling piece. Fine grace note practice and general technical development. Fine teaching piece. Very popular with pupils.

Drysdale, E. M.

- 3 Love's Token—Caprice..... 60
This fascinating piece presents a march and waltz. It is one of the best salon compositions known. Popular with pupils and teachers. Splendid teaching piece.

Floersheim, Otto.

- 4 Fina—Romanza..... 40
Very poetical composition of a high order. Abounds in rich and wonderful harmony. Worthy of the pen of Schumann. Great favorite with good pianists.
- 4 Phantasiestück—Elegy..... 40
A magnificent composition; highly poetic and romantic. Study of a high order.

Floss, Joseph.

- 2 Affection Polka..... 35
A catchy polka and good teaching piece.
- 2 Mayflower—Valse Reverie..... 35
A graceful tone picture. Affords study for style, introducing pretty runs, grace note work, etc. General favorite.
- 2 Wandering Minstrels—Medley..... 50
Introducing Serenade from "Don Pasquale," "Buy a Broom," "When the Swallows Homeward Fly" and "Lauterbach Waltz." This is one of the best medleys. Much admired by pupils. Offers variety of good teaching work.

Foulon, I. D.

- 3 Champions' March..... 35
Good, effective march. Splendid recreation work and teaching piece.

Friedmann, Jacob.

- 3 Seasons, The—Waltz..... 40
Taking, melodious waltz. Good recreative work.

Gimbel, Charles.

- 4 Electric Spark—Polka de Salon..... 60
Bright polka. Excellent recreative piece.
- 4 Sylphide, La—Mazurka Caprice..... 75
Companion piece to Wollenhaupt's popular "Whispering Winds." Very graceful and elegant. Effective parlor or concert number. Excellent teaching piece. Immensely popular with pupils.

Grass G. B.

- 4 Angry Words—Concert Paraphrase..... 1 00
An excellent teaching piece, introducing splendid arpeggio an octave work for study. The best setting of this favorite ballad.

Grieg, Edvard.

- 3 Norwegian Dance, in A major [R. E.]..... 35
Most captivating; very melodious and effective. Splendid study for the development of technique, light staccato work, and elegance of style. Great favorite with pupils. Should be practiced by every ambitious pupil. Good teaching piece.
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- 4 Suite Norse, No. 2 [R. E.]..... 75
Two works representing Grieg's most original thoughts. No student should be without these works. Great study for style. Great favorites with pianists.

Greene, W. H.

- 4 Dreamland—Mazurka..... 60
A dreamy, well written composition; very effective. Admirable teaching piece.
- 4 Longing—Reverie..... 75
Fine salon composition; very graceful and effective. Good teaching piece.
- 2 Mardi-Gras Quickstep..... 50
Charming quickstep; full of dash and life; well varied. Favorite with pupils. Good teaching piece.
- 4 Polka Militaire..... 75
Bright, pleasing polka. Good for study and general technique. General favorite.
- 5 St. Louis National Guard—March..... 50
An unusually dashy and bright march. Very effective. Offers splendid wrist and octave practice. Will repay study. Universal favorite.
- 3 Schottische Militaire..... 60
Very bright and melodious. Splendid practice for light staccato.
- 4 Silver Poplar—Waltz..... 75
Most charming, effective waltz. Splendid teaching piece. Very popular with pupils.

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The figures preceding each piece refer to the grade of difficulty: Fig. 1, denotes very easy music. Fig. 2, easy. Fig. 3, moderately easy. Fig. 4, moderately difficult. Fig. 5, rather difficult. Fig. 6, quite difficult. Fig. 7, very difficult.

Andres, Henry G.

- 5 Suite de Laendlers..... 2 00
A suite of a remarkably high order. Is imbued with a flow of melody found only in Schubert's works. Very popular with fine musicians.

Anschütz, Otto.

- 3 My Regiment March..... 75
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4 Our Boys (Unsere Jungen) — Fanfare Militaire..... 1 00
One of the most ideal marches written. Overflowing with life and animation. Would send the most listless boy into an enthusiastic march. Just the thing to start off a programme and set an audience into good humor. Wonderfully effective. Immensely popular with pupils.

Armstrong, W. D.

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Chopin, Friedrich.

- 4 Scotch Dance (Ecosaise)..... 1 00
One of the brightest creations of this immortal tone poet. Piano literature affords nothing more exquisitely dainty and captivating. Special favorite of pianists and musicians.

Coley, J. T.

- 4 March des Adelphiennes..... 1 25
A wonderful and spirited quickstep. Nothing to be had more brilliant and effective. Very melodious and a great concert piece. Pupils' delight.

Conrath, Louis.

- 4 Cinderella—Impromptu Walzer..... 1 00
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3 Mazurka..... 1 00
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4 Tarantella..... 1 25
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3 Valse Mignonne—Valse Brillante..... 1 00
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Dinkgreve, Leon.

- 3 Polo Galop..... 1 00
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Dreyer, Charles.

- 3 Skylark Polka..... 1 00
An elegant, bright, sparkling and captivating duet. Justly shares the popularity of "Philomel Polka." Immensely effective and popular with pupils.

Epstein, Marcus I.

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One of the most popular concert numbers of the celebrated Epstein Brothers, rivaling in popularity their well known "International Fantasia." Nothing more effective for concert.
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The greatest potpourri extant. A wonderful musical kaleidoscope. Abounds in marvelous and novel effects. Unequaled as an exhibition piece. Always takes an audience by storm. Immensely popular with pupils.

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Greene, W. H.

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Splendid quickstep. Exceedingly lively and bright. Admirable practice.

Hickock, J. T.

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Hilgenfritz, B. McN.

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Jones, Paul.

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3 Our Banner..... 75
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Kieselhorst, J. A.

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- 5 Merry Wives of Windsor (Nicolai)—Overture, Grande Paraphrase de Concert..... 2 00
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- 5 Poet and Peasant (Suppe)—Overture, Grande Paraphrase de Concert..... 1 75
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- 5 Puck—Marche Grotesque..... 1 25
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- 5 Stradella (Flotow)—Overture, Grand Paraphrase de Concert..... 1 50
Great transcription of this ever-popular overture. The fact that this duet was a special favorite and programme number of Nicholas and Anton Rubinstein proves what a treat it will afford those who use it. Great concert piece.

- 5 Trovatore, Il (see Il Trovatore above), (Verdi)—Grand Fantasia..... 1 50

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- 5 William Tell (Rossini)—Overture, Grande Paraphrase de Concert..... 2 50
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4 Maiden's Prayer—Grand Concert Variations..... 1 00
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3 Pinafore (Sullivan)—Fantasia..... 1 00
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3 Trovatore, Il (see Il Trovatore above)..... 1 00

Rivé-King, Julia.

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With best wishes, I am, cordially yours,
J. H. HAHN.

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Believe me,
Yours very truly,
ERNEST R. KROEGER.

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A magnificent teaching piece and one of the most admired compositions for the parlor or concert. Has the enormous sale of 25,000 copies yearly.
This composition may be called a tone-picture of pastoral summer life. All is peace in the Alpine Valley where the young shepherd tends his sheep. For the time being, however, he has left the responsibility of the care of his flock to his faithful and well-trained dogs, for his mind is now upon the lamb of another flock, Lisette, whose mother's cottage he can see in the distance. He thinks that even now he spies her in the meadow, caressing her pet lamb, and he takes up his oboe in the hope that some faint echo of her favorite love-song may reach her ears and tell her that Jacques is thinking of her. While he is playing this melody, the distant thunder of an approaching summer shower is heard, but too much absorbed in his music or the thoughts of her who is his inspiration, he hears it not and continues to play. A louder rumble, however, recalls him to the present realities of life and the necessities of his fleecy charge, and changing his tune he gives his dogs the signal to drive the flock under shelter. Hardly is this done when the rain begins to fall and the storm's precursor, the wind, to hiss through the mountain pines. Soon the storm breaks in all its fury, the mountain torrents leap from rock to rock, the trees twist their arms as if in agony and bend before the Storm King as if asking mercy at his hands. Their prayer is heard. The Storm King departs; the sun breaks through the clouds; a million raindrops sparkle like diamonds on each tree; the birds twitter to their mates in the branches; the young shepherd signals his flock to return to the pasture and resumes his song to his love in the distance, while the faint and fainter rumble of the thunder tells that the storm is now disappearing in the far distance.
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An admirable setting of this great march; effective concert number. Fine octave practice.
- 3 Love at Sight—Polka 50
Cheerful, catchy polka. General favorite.
- 3 March to the Pennant 50
A good, effective march; suitable for callisthenics. Favorite with pupils.
- 4 Nonpareil—Galop Brilliant 75
Bright, effective piece; very stylish and taking. Great favorite with pupils.
- 6 On the Beautiful Blue Danube—Waltz (Strauss), Grande Paraphrase de Concert 1 50
A great work. A composition that justly ranks with the celebrated fantasias of Tausig and Liszt. Immensely effective. Magnificent concert number.

- 3 Philomel Polka 50
Sprightly and fascinating polka. Great favorite of pupils. Good teaching piece and study for style.
- 3 Shakespeare March 35
A good, dashing march; general favorite. Good octave study.
- 3 Southern Jollification—Plantation Scene 60
An unusually characteristic piece.
Synopsis—Darkies gathering at twilight after a day of cotton picking in the fields. Uncle Joshua leads all with his favorite song "I'm a Happy Little Nig," which is responded to by all the darkies in a grand "Hallelujah." Then follow the irresistible "break down" and banjo solo, while the dusky queens are up and tripping the light fantastic steps to the pride of their enraptured swains. The enthusiasm is catching, and all join in a grand wind up. A universal favorite with pupils; immensely effective. Splendid teaching piece. Published also as piano duet.
Read what the St. Louis Post-Dispatch says of it:
A REMARKABLE HIT.
Mr. Charles Kunkel's "Southern Jollification," Plantation Scene, which P. S. Gilmore presented to the public during the past three and a half weeks, sprung into favor at once, and its performance nightly entranced all. No sooner did Gilmore strike up this piece but the heads and feet of young and old were set in motion, and smiles of happiness beamed from joyous faces. Gilmore pronounces it the biggest hit he has made in ten years with any piece. It was played last night, the closing day of the Exposition, for the twenty-second time—a remarkable showing. Mr. Kunkel's Piano Solo of "Southern Jollification" is very effective, while not at all difficult, and promises to find its way into every household having a piano.
- 4 Snowdrops—Waltz 90
A favorite waltz of the popular author. Very brilliant and effective. Great favorite and good teaching piece.
- 3 Sparkling Dew—Caprice 75
An unusually interesting salon composition. Very refined and melodious. Splendid for style and phrasing. Exceedingly popular with pupils. Commendable teaching piece.
- 4 Storm (see Alpine Storm) 1 00
- 5 Sunshower—Caprice 75
Elegant and well written. Fine practice in runs and syncopated rhythm. Companion piece to "Titania," by Wely, and "Bubbling Spring" by Rive-King. Excellent teaching piece.
- 4 Thou Art Ever Nigh—Romance 75
Well written, refined and melodious. Introducing two of the finest melodies of Batiste and Ravina.
- 3 True Hearts (Treue Herzen)—Romanze sur Themes de Terschak 60
One of the most elegant, fascinating and melodious pieces written. Popular with pupils. Splendid study in style and expression. Magnificent teaching piece.
- 4 Violets Blue—Caprice 60
Very graceful, effective and melodious. Admirable study for style, novel and graceful piano effects.
- 3 Visitation Convent Bells 50
A great favorite. Splendid practice for style. Good teaching piece. Immensely popular with pupils.
- 6 Vive La Republique—Grand Fantasie, Edition de Concert 1 00
Treating "La Marseillaise" and "Mourir pour la Patrie."
A wonderful concert piece. Replete with extraordinary piano effects. Popular with musicians and concert pianists. Magnificent study.
- 4 Vive La Republique—Grand Fantasie, Edition de Salon 1 00
Treating "La Marseillaise" and "Mourir pour la Patrie."
This edition retains all the great effects of the concert edition, simplifying such passages as require extraordinary technical resources. Great favorite and teaching piece. Very popular with pupils.
- 3 Watersprites—Polka 60
Very effective. Nothing more beautiful for the parlor. Favorite of pianists. Grand study for general technique and style. Very original piano effects. Immensely popular with pupils.
- 4 Zephyr and the Brook, The 75
A magnificent work and very effective. Great study for style. Offers splendid work in running passages. Popular with pianists. Fine teaching piece.

PIANO DUETS.

- 4 Alpine Storm, op. 105 1 50
Magnificent exhibition piece. Immensely effective. Unusually popular with pupils. See solo for full detailed description.
- 3 Alhambra, Moorish Dance 1 00
Very brilliant and captivating. Admirable practice in time. See solo for description.
- 4 Don't Blush—Polka 1 00
A bright and brilliant polka. Very effective. Good practice.
- 4 Ella's Eyes—Polka 1 00
A bright, cheerful and sparkling polka. Splendid practice for style and time.
- 4 Germans' Triumphal March 1 25
An effective duet of this widely popular march. See solo for full description of this popular composition.

- 4 Heather Bells—Polka 1 00
A magnificent unusually brilliant arrangement of the solo. Those admiring the solo will be more than pleased with the duet. See solo.
- 4 Heather Bells—March 1 00
Very brilliant and effective. Admirable practice.
- 4 Heather Bells—Waltz 1 00
A magnificent duet. Unusually bright and brilliant. Splendid exhibition number.
- 3 Humoresque—Danse des Negres 1 00
One of the most pleasing and fascinating duets written. Immensely effective. Great exhibition number. Exceedingly popular with pupils.
- 4 Love at Sight—Polka 1 00
One of the famous piano duets of Charles and Jacob Kunkel, the authors of the most captivating duets.
- 4 Nonpareil Galop 1 00
Another of the Kunkel Brothers most admired concert pieces.
- 3 Philomel—Polka 75
The most popular duet published. Annual sale 25,000 copies. Has made the rounds of the world. During the close of the school year '92-'93 we received over four hundred programmes containing this duet. Immensely captivating and brilliant. Popular with pupils.
- 4 Restless Love—Polka 1 00
Bright and captivating polka. Very fanciful and capricious. Good practice.
- 3 Shakespeare March 75
A bold march in well-defined rhythm. Admirable for the opening of exhibitions. Suitable for callisthenics.
- 3 Southern Jollification (Plantation Scene) 1 00
This piece is an immensely effective number. Just the one for exhibitions, commencement exercises, etc., when it is accompanied with bones, drum, tambourine, clogs, triangle and sandpaper pads. The sandpaper pads are used in the Banjo Solo to imitate the shuffling of feet in dancing. The effect produced is most realistic. Parts for the instruments and sandpaper pads may be obtained of Kunkel Brothers.
See description under Solo.
- 4 Sparkling Dew—Caprice 1 00
One of Kunkel Brothers' most famous concert duets. Never fails to take with an audience when well played.
- 4 Visitation Convent Bells 60
A lovely reverie. Will comfort the most depressed spirit. Immensely popular. See solo.
- 4 Vive la Republique—Grande Fantasie 1 25
Treating "La Marseillaise" and "Mourir Pour la Patrie." A great concert piece. Abounds in extraordinary novel piano effects. Unusually popular.
See Solo.

SONGS.

- 3 Better Apart (Lieber Allein). E. and G. 60
A song of special merit, refined and artistic. A beautiful and expressive melody. An unusually good teaching number.
- 3 Cuckoo, Tick-Tack—Ballad. G. and E. 50
Great exhibition song. Sung with great success by Christine Nilsson. This song may be sung as a solo and chorus. It is very interesting and immensely effective. Orchestral arrangement may be had upon receipt of 25 cents for mailing.
- 2 Come Home, Sweetheart (Liebchen, komm Heim). E. and G. 35
A very singable and charming song; sure to captivate an audience and win an encore. Splendid solo for young singers.
- 2 Heart Tried and True. E. and G. 35
- 2 I Love Thee True (Ich hab' Dich lieb.) E. and G. 35
- 4 More (Mehr.) E. and G. 50
- 4 On the Heights (Vöglein Traut)—Grand Waltz. E. and G. 1 00
- 3 On the Ocean (Auf dem Meere)—Bass Solo. E. and G. 50
- 3 Penitent's Prayer, The (Das Gebet des Bussfertigen)—Sacred Solo. E. and G. 50
- 2 Rainy Day, The (Der Regentag). E. and G. 35
- 3 Sleep, Baby, Sleep (Mein Liebling, Schlaf). E. and G. 50
- 2 Singing Still (Nicht verstummt). E. and G. 35
- 3 Three Fishers—Ballad. E. and G. 50
Every alto or baritone should have a copy.
- 3 Too Young for Love (Zu Jung zur Lieb). E. and G. 25
A dashing and captivating song, full of charming naïveté. No happier selection could be made for parlor or concert.
- 4 Yes or No, or the Rose of Fate (Liebeszauber) Waltz Song. E. and G. 1 00
One of the best waltz songs ever written. Every singer should have a copy. For pretty and bewitching effects this song cannot be surpassed. Orchestral arrangement may be had upon receipt of 25 cents for mailing.

ALPINE STORM

A SUMMER IDYL.

The young shepherd plays a love song upon his oboe.

Charles Kunkel. Op. 105.

Moderato. ♩-144.

3

una corda, (soft Pedal.)

pp

Use the Pedal carefully as indicated

The thunder of a distant storm mingles with the pastoral melody

mf

tre corde (without soft Pedal.)

The thunder becomes more distinct.

f

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The rain begins to fall.

The shepherd gives a signal

to his dogs to bring the flock under shelter.

Etc.

Here follows the Storm as described.

NOTE.—At A a terrific thunder crash is to be heard. This is effected by striking with the palm of the left hand, in the lowest bass, *ff* all the keys possible; after which the roll of the thunder continues as written. This crash, well executed, produces an immense effect.